AN EVALUATION OF PUBLICATIONS FOR THE USE OF JUNIOR-HIGH-SCHOOL ART TEACHERS

THESIS

Presented to the Graduate Council of the North Texas State College in Partial Fulfillment of the Requirements For the Degree of

MASTER OF SCIENCE

by

Enna Fay Rogers, B. S.

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CHAPTER I

INTRODUCTION

The Problem

There are two problems for the art teacher: what material is available and what is desirable. At the present time there is a vast number and a wide variety of art publications available for the use of the art teacher. To the writer it is extremely confusing to be confronted with such an abundance of material without pertinent information regarding it. Since few of the actual books and magazines advertised are readily available for examination, the teacher must resort to a tedious and time consuming process of searching through bibliographies, book catalogues, and book review sections of various publications for the information desired. Even then, the knowledge procured in this manner is of doubtful value. One cannot be sure the material will fit the needs of the art teacher since the bibliographies and book reviews are not always written by people in a position to understand the art teacher's needs. For these reasons the writer, an art teacher of some experience, has felt the need for more easily accessible and more definite and tangible information concerning printed material which could be used by the junior-high-school art teacher in carrying on a
program of creative art experiences. This research, An Evaluation of Art Publications, was made in an attempt to meet this need.

Scope of the Problem

Periodicals—including magazines, bulletins, courses of study, and professional publications—as well as available books are included in the study. An attempt has been made to include material designed to be of use to junior-high-school art teachers who wish to acquaint themselves with new curriculum ideas in art education; who are interested in finding reference material for the teaching of art appreciation; and who wish to find special information on techniques and equipment pertinent to the teaching of art.

By limiting the study to the publications which will be of especial value to the junior-high-school art teacher, it follows that some publications, though they may be excellent, will not be suitable for this list; also, some books included will contain material of doubtful value in one area of art but will have material of exceptional value in another area.

Sources of Material

Upon investigation, most of the material included in the study was found to be available at North Texas State College Library. Research was also carried on at the library
at the Texas State College for Women, the Dallas Public Library, and the professional library of the Dallas Independent School District.

Procedure

The following procedure was used in collecting the necessary data for the study. A list of books and periodicals was compiled after consulting the following sources: Art Bibliography, compiled by the art staff, Teachers' College, Columbia University; the fine arts sections of the Wilson Standard Catalogue for Public Libraries; Magazines for School Libraries; Bessie Graham's Bookman's Manual; a bibliography of art books compiled by the Consultant in Art Education, Dallas Independent School District (see Appendix pp. 111f); books on art education displayed at the summer student conference, July, 1950, of the Committee on Art Education; a list of magazines for art students recommended by the Art Department of the North Texas State College (see Appendix p. 120); book review sections of Art Education, the

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1Arthur Raymond Young, editor, Art Bibliography.
2Dorothy E. Cook, and Dorothy H. West, Standard Catalogue for Public Libraries.
3Laura Katherine Martin, Magazines for School Libraries.
5Ivan E. Johnson.
journal of the National Art Education Association; 6 Hand-
weaver and Craftsman, 7 Craft Horizons, 8 and Junior Arts and Activities; 9 announcements of new art books sent out by their publishers. Each available book and periodical on the list was examined and included in the evaluation if it reached the standards set.

When the necessary data were collected, the study was organized in the following way: Chapter I, Introduction; Chapter II, Books; Chapter III, Periodicals; Chapter IV, Summary and Conclusion.

General Standards for Judging the Selected Publications

It has been stated that the study would include publications designed to keep the teacher informed of new curriculum ideas in art education; to provide reference material for the teaching of art appreciation; and to bring special information on techniques and equipment in the field of art. The publications in some of the categories mentioned will


7 Mary Alice Smith, "Weaver's Bookshelf," Handweaver and Craftsman, III (1952), 61.

8 Mary Lyon, "The Bookshelf," Craft Horizons, XII (1952), 49.

require special standards for judgment. These standards will be set down in the following chapters. There are some standards, however, which may be set for all the publications: (1) the text should be clearly and precisely presented; (2) the publications should be copiously illustrated; (3) the publications should present new ideas or a new approach to old materials; (4) the subject matter presented should be thought-provoking; (5) the material presented in the publications should be well organized; (6) the type used in the text should be easily legible; (7) if the publication is to be used by the pupils, it should contain material that is suited to their grade level.

In the ensuing chapters the books considered valuable, without reservations, to the junior-high-school teacher will be marked with one asterisk; and those considered valuable in certain respects only will be marked with two asterisks.

**Review of Literature**

A search of publications listing periodicals and books does not disclose any evaluative studies of art publications covering the entire field of art for the junior-high-school art teacher. The H. W. Wilson Company publishes annually, a catalogue which lists art books and magazines, but upon investigation it was found that many art publications are
not mentioned in these lists. Bessie Graham's Bookman's Manual also lists art books, but the books are not evaluated for the junior-high-school art teacher. Also, a bibliography of art books for teachers was prepared by the art staff of Teachers' College, Columbia University. This study, however, does not evaluate the books, and there is no designation of the grade level at which they would be most useful.

Many courses of study from all parts of the country include guides to art source materials—visual aids, books, magazines, and sources of inexpensive or free visual material—but no course was found which gave complete coverage of the entire field of books and periodicals for use by the junior-high-school art teacher. Selected References on Secondary School Instruction lists books and magazines for the entire field of secondary education. Only fourteen art books were included on the list.

10Cook and West, op. cit.
11Hoffman, op. cit.
12Young, op. cit.
CHAPTER II

BOOKS

Advertising Art

The books on advertising art included in this evaluation have been limited to the fields of poster design and lettering.

Standards for Judging Books on Advertising Art

Cooper states that the functions of a poster are two-fold; to attract attention and then, having accomplished this, to deliver a message convincingly enough so that the observer will be persuaded to take some action.\(^1\) The contemporary trend is toward the use of symbols and abstract forms rather than realistic representations in accomplishing these aims.\(^2\) This trend is exemplified in the work of Games, Colin, Lipinski, Rand, and Ackoff, among others.\(^3\)

Biegeleisen lists the following standards for producing a well-designed poster: (1) the layout should be kept simple in design; (2) the treatment should be simple; (3) the elements which comprise the layout should be complete

\(^1\) Austin Cooper, *Making a Poster*, pp. 26-27.

\(^2\) Paul Rand, *Thoughts on Design*, pp. 7-62.

as a unit; (4) the design of a poster should balance; (5) the aim of the poster should be clear; (6) in general, the poster should deliver its message in some unusual or surprising manner. 4

The above standards are used in evaluating the illustrations of the books on poster design. The standards used in evaluating the text of the books are listed in Chapter I (see p. 5).

In evaluating the books on lettering, the writer has used Tannahill's ideas on teaching lettering as a basis for formulating the following standards: (1) the letter forms and arrangement illustrated in the book should reflect good art quality; (2) the text should encourage creative expression through lettering; (3) the text should give information on tools needed for lettering; (4) the illustrations should clarify the text. 5

Poster design.--Of the four available annuals treating advertising art, three contained material which reached the standards set for inclusion in the evaluation. Of the eleven books dealing with poster design which were examined, eight were considered worthy of inclusion. An evaluation of these eleven acceptable publications follows.

4J. I. Biegeleisen, Poster Design, pp. 89-94.
5Sallie B. Tannahill, P's and Q's.

*International Poster Annual* presents annually the best posters, irrespective of country, which have reached the standards set by the editors for inclusion in the collection. The posters are judged by the members of the Art Directors Club of New York. Brief introductory statements are made concerning the outstanding trends in poster design in the countries covered in the compilation. The pictorial examples are very good and are improved by the inclusion of color reproductions in the late issue. These illustrations should be a valuable aid in teaching poster design.


*Poster Design* discusses the employment possibilities of poster art as a specialized career. It presents some principles of good poster design and deals with the processes of designing and producing a poster. The reproductions are in black and white. A bibliography is included. The book covers poster designing thoroughly and should be a valuable reference for the teacher.


*Poster Gallery* presents a collection of posters judged by the author as being the best produced in the United States. Publisher and price of issues vary: 1949, St. Gall, Zollikofer, $8.00. 1950, New York, Pitman, $8.00. 1951, New York, Pellegrini and Cudahy, $10.00.
during 1946. The selection was made from posters entered by designers and agents who were willing to send entries to be judged. Some leading poster designers are represented. Twenty European posters produced during the last few years have also been included. The illustrations in color and black and white should be of some value as reference material for the teacher.


Posters contains a very brief text which discusses the various aspects of poster design and the accomplishments of Cassandre in the field. The illustrations present a pictorial review of this designer's work. Color notes are given for each poster not reproduced in color.

**Container Cooperation of America, Modern Art in Advertising, Chicago, Theobold, 1946, $7.00.

Modern Art in Advertising presents an international collection of advertisements produced by leading designers and painters between 1937 and 1946. The project was sponsored by the Container Cooperation of America for advertising purposes. The advertisements, many in color, illustrate a variety of styles and techniques. Each illustration is accompanied by a brief biographical sketch of the artist. Since the book covers all types of advertising art, the poster examples are limited in number.

*Making a Poster*, one of the "How to Do It" series issued by this publisher, gives a short history of the development of the poster. The chief concern of the book is the problem of poster design. In addition to the illustrations used to clarify the text, the book contains a collection of work produced by leading designers. Brief comments are made on each illustrated example. The posters are reproduced in black and white and color.


*Planning and Producing a Poster* presents brief and concise directions for designing a poster and discusses techniques used in the production of a poster. The black and white reproductions, including examples of the work of high school students, are used to illustrate points brought out in the text. The text is better than the illustrations, which are sometimes in questionable taste.


*Poster Progress* gives a record of posters produced by leading designers from Europe and the United States over a period of five years. A short introductory statement is made concerning the selections. Each poster illustrated is briefly analyzed. The posters are reproduced in black and
white and color. The good critical analyses of the posters are the outstanding features of this book.

**Mercer, Frank A., and Rosner, Charles, editors, Modern Publicity, New York, Studio Publications, 1924--, $8.50.**

*Modern Publicity* offers annually the best in all fields of advertising from all the countries where printed publicity is practiced and has reached the standards set for inclusion in the compilation. Short introductory statements are made concerning the choices. Most of the advertisements are reproduced in black and white. The material on posters is limited, since the books deal with all advertising art.

**Rand, Paul, Thoughts on Design, New York, Wittenborn and Co., 1947, $7.50.**

*Thoughts on Design* discusses some principles governing contemporary advertising design. The author advocates the use of symbols and abstract forms in place of realistic representations unless photography is used. The black and white reproductions of examples used to supplement the text are the work of the author. Some of the principles presented in the book will apply to other areas of design.

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*Portfolio*, an annual formerly published quarterly, deals primarily with the graphic arts. Special features and articles on subjects related to the arts are offered. It is a handsome publication, extremely well illustrated.

Lettering.—Of the seven books on lettering which were examined, four contained material which reached the standards set for inclusion in the evaluation. Some of the books dealing with posters contain chapters on lettering. An evaluation of these four books follows.


*The A B C of Lettering* discusses the employment possibilities of a good letterer; treats in detail the equipment needed, and proceeds to develop a thorough method of teaching lettering. The suggested lettering exercises are illustrated with large sized drill charts. The alphabets included are limited to classic and contemporary styles of type. A bibliography is included. The outstanding feature of this book is the large sized reproductions of the alphabets. The suggested exercises are not recommended for the use of junior-high-school pupils, but the book will serve as a good reference for the teacher.

*Learning to Letter* suggests a method of procedure for learning to letter. Exercises are given in pencil, lettering pen, and brush drawing techniques. Emphasis is placed upon the shape of the letters, the correct strokes to be used in drawing letters, and the proper spacing of letters. In addition to the instruction on lettering techniques, other sections deal with expressive lettering and style and treatment of letters. The book is illustrated with a number of styles of letters and examples used in clarifying the points brought out in the text.


*Calligraphic Lettering with Wide Pen and Brush* treats all phases of pen and brush lettering in detail. The illustrations supplement the directions given in the text. A brief analysis is made of the examples of classic and modern alphabets illustrated in the book. A bibliography is included. The discussion on the handling of the tools, and the suggestions for simple home-made tools are the outstanding features of this book.


*Decorative Writing and Arrangement of Lettering* gives fundamental instruction on the forming, spacing, and
arrangement of letters. Examples of letters are used throughout the text in order to clarify the instructions as they are given. The plates show arrangements and uses for lettering.

*Tannahill, Sallie B., *P's and Q's*, Garden City, Doubleday-Doran, 1932, $4.00.*

*P's and Q's* considers lettering as a problem in design. Emphasis is placed on the fundamental art requirements of letters and their arrangement. Tools, types of letters, and some uses of fine lettering are suggested. Simple black and white drawings are used to illustrate the text. The bibliography suggests books from all areas of art.

**Drawing and Painting Techniques**

In order to aid the pupil in finding his own means of expression in drawing and painting, it is necessary for the teacher to give basic instruction on a variety of materials and techniques. The books included in this evaluation describe a number of media and techniques. Other books containing suggestions for the teaching of techniques are included in the evaluation of books on the teaching of art (see p. 66).

**Standards for Judging Books on Drawing and Painting**

It is a conviction held by Lowenfeld, that since techniques and individuality are closely interwoven, techniques
should be developed, not taught; that the teaching of technique must be focused on the problem of finding the kind of expression suitable for pupil personalities; and, therefore, that all techniques must be introduced with the purpose of promoting free expression by the pupil. It follows then that what should be taught in the field of technique is the basic mastery of a drawing or painting material. Each pupil will find and develop his own way of using a material, according to his individual needs.

In evaluating books on drawing and painting techniques for use by the junior-high-school art teachers, the writer has used the ideas stated above as a basis for formulating the following standards: (1) the books should list and describe the tools needed for drawing and painting; (2) the text should describe the nature of the materials; (3) the text should give simple and clear instruction on the basic techniques used in handling the materials; (4) the illustrations should supplement the points made in the text.

**Drawing techniques.**--Of the twelve books examined, eight contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.

### Best-Maugard, Adolfo, *The Simplified Human Figure*. New York, Alfred A. Knopf, 1935, $2.50.

8Viktor Lowenfeld, *Creative and Mental Growth*, p. 192.
The Simplified Human Figure approaches the problem of figure drawing by suggesting some simple fundamental forms and proportions. The book is copiously illustrated with diagrams and sketches used to clarify the points brought out in the text. An outstanding feature of the book is the simple geometrical analysis of the human figure.

**Black, Arthur, How to Draw the Human Figure, New York, McGraw-Hill Book Co., 1950, $4.50.**

How to Draw the Human Figure introduces a method for drawing the human form through the use of a few simple curved lines. The method progresses from simple line practice to a simplified plan of drawing the head, body, legs, and arms. Emphasis is placed on drawing the parts of the body before attempting the finished figure. The book is amply illustrated with diagrams and sketches of the human figure. The outstanding feature of the book is the method of expressing movement in the figure through the use of a few directional lines.

**Giusti, George, Drawing Figures, New York, Studio Publications, 1944, $2.25.**

Drawing Figures gives instruction for drawing figures based on a set of mathematical rules for the structure of the human body. The scales of proportion are based on those used by Leonardo Da Vinci. The book is illustrated with drawings and diagrams which illustrate the points made in the text.

*How to Draw Birds* discusses briefly and simply the characteristics of different birds. The anatomy of the birds is analyzed and suggestions are made for drawing them, using a few simple lines. The book is liberally illustrated with drawings by the author.


*Baby Animals on the Farm* explains clearly and concisely the characteristics of farm animals and points out the outstanding features to look for when attempting to draw them. The book is illustrated by the author.


*How to Draw the Dog* suggests a simple method for drawing dogs. Suggestions of materials and techniques to use in expressing the character and personality of different breeds are made. The book is illustrated with reproductions of a number of the breeds discussed in the text.


*Drawing Simplified* approaches the problem of figure drawing by setting some standards for the proportions of the human body. Simple procedures for using these standards are clearly described and illustrations clarify the points made in the text. An extensive bibliography is included.

*Anyone Can Draw Animals* recommends sketching materials, discusses the basic forms in animals, suggests how to express the character of the animal through the use of line, and calls attention to the outstanding characteristics of the anatomy of the animal. The text is very brief. Most of the space in the book is devoted to reproductions of pencil sketches of a variety of animals.

**Painting techniques.** Of the ten books examined, six contain material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.


*I Wish I Could Paint* presents a series of demonstration lessons, illustrated by the work of the English water colorist, Haslehurst. An introductory discussion of an approach to color is followed by the discussion of some practical problems and materials. Detailed directions for sketching and painting all types of outdoor scenes are given. The outstanding feature of the book is the step-by-step description of painting a water color.

*Water Color Painting* is concerned with the general methods of water color painting and with the materials needed. The book is planned in such a way as to be helpful to classes that are just beginning to use water colors. The text stresses the following subjects: preparing to use water colors; how to mix them; how to prepare and handle a water-color brush; what to paint in water colors; and different ways of applying water colors to paper for various effects. Illustrations in black and white and color clarify the text.


*Making a Water-Colour* begins with a discussion of colors, brushes, and paper, and carries on through detailed directions to the finished painting. This section of the text is well illustrated with reproductions. A second section of the book contains analyses of sixteen water colors painted by some leading English water colorists. The illustrations are reproduced in color.


*Casein Painting* lists the tools needed and gives an explicit description of casein techniques. The author, an authority on casein painting, gives some helpful suggestions.
on handling the material. The book is illustrated with black and white and color reproductions of the author's work.


*Adventures in Casein* gives, briefly and simply, information on casein techniques. Directions for preparing the paints and a description of materials and tools, as well as brief but adequate information concerning the use of casein tube colors, are included. The text is illustrated with black and white and color reproductions of the author's work.


*Making a Brush Behave* deals with the technical part of water-color painting. Brush exercises and techniques for applying paint to paper are suggested and illustrated. A bibliography on water-color painting is included.

**Handicraft and Machine Art**

In order to aid the pupil in understanding the full meaning of functional design, it is important that the teacher show a wide range of materials and introduce as many working methods as possible. It is important, also, to direct the attention of the pupil to machine-made
objects which show how functional design is related to material and purpose. The books included in this evaluation have been designed to fulfill this need.

Standards for Judging Books on Handicraft and Machine Art

The writer has used Kaufmann's twelve precepts of modern design as a basis for formulating the following standards to be used in the evaluation of the design of objects in books on handicraft and machine art: (1) the design of the object should fulfill modern needs; (2) the design of the objects should be expressive of the present time; (3) the design of the objects should utilize modern techniques and modern scientific inventions; (4) the design of the objects should show honest craftsmanship in the handling of the materials; (5) the design of the objects should show unity in form and function; (6) the design of the objects should be simple.

Handicrafts

Ceramics.—Of the seven books on ceramics which were examined, four contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.

9Viktor Lowenfeld, Creative and Mental Growth, pp. 228-233.

How to Make Pottery and Ceramic Sculpture helps inexperienced students learn how to make pottery and sculpture in clay. The projects suggested range from simple problems for beginners to more difficult problems for the more experienced. The author urges the pupil to create his own designs. All of the projects are based on hand construction and can be done with a few tools. The illustrations show work in progress as well as completed work. The work of a number of professional potters is also shown.

Ceramics and Pottery Making for Everyone covers each step in pottery making in a clear and concise manner. Some tools and equipment are suggested. A bibliography, a list of sources of supplies, and a list of common names for chemical substances is included. The text of the book is better than the illustrations, which are sometimes in questionable taste.

The Complete Book of Pottery Making gives step by step instruction on the basic processes of pottery making. The book covers the entire ceramic field for the beginning and for the more advanced potter. Each operation in the different
methods is shown clearly in the photographic illustrations. The text is further augmented by a number of clear detailed drawings.


A Potter's Portfolio presents, pictorially, a collection of pottery made by the author, an outstanding ceramist. The examples have been chosen from all periods and backgrounds except that of industry. The brief text discusses the criteria used in the evaluation of the specimens and analyzes each example according to the standards set. The illustrations are large photographic reproductions.

Jewelry and metal.--Of the ten books on jewelry and metal which were examined, seven contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.


Enameling, a contemporary approach to the art, describes simple enameling techniques on copper and silver as well as the more advanced techniques of cloisonne, Limoges, champleve, plique-a-jour, and basse-taille. Interesting and informative chapters deal with the characteristics of some enamels, suitable designs for enameling, experiments with, and new uses for certain, enamels. A complete list of tools and materials is suggested. The illustrations show work both
in progress and completed. Examples of the work of both contemporary and ancient enamelists are also shown. The appendix gives further information about materials. A bibliography is included.


*Jewelry Making for Fun and Profit* demonstrates some simple techniques for making jewelry. Wire of copper, brass, and silver is treated in a number of ways. A basic set of tools is suggested. The various ways of handling wire are illustrated with drawings and diagrams. If the material in the book is used creatively, the teacher should find it a valuable reference.

**Dragunas, Andrew, *Creating Jewelry*, New York, Harper and Bros., 1947, $3.00.***

*Creating Jewelry* is designed to instruct the beginner in the fundamentals of working with silver through detailed directions for simple processes and projects. The book is illustrated with photographs and drawings of the work in progress. The outstanding feature of the book is the simplicity of the tools suggested.

**Feirer, John L., *Modern Metalcraft*, Peoria, Chas. A. Bennett Co., 1946, $3.50.***

*Modern Metalcraft* contains general information on equipment, tools, and types of metals. Some suggestions for
making tools are offered. Ideas for projects and directions for making them are given. The projects are planned so that all metal-working techniques are covered. Illustrations of the work in progress, working drawings, photographs of the finished articles, and illustrations of tools, are shown.


How to Make Modern Jewelry gives instruction to the beginner in learning the fundamentals of jewelry making. Information about where to buy materials, basic tools needed, directions for building a jeweler's work bench, and basic processes in jewelry making are included in the text. Eighteen basic projects are described. The book is illustrated with reproductions of photographs of the work in progress and examples of completed student work. The student is urged to create his own designs.


Jewelry and Enameling deals with the basic processes of jewelry making with the techniques for each process specified in the order in which they are to be carried through. Jewelry construction is presented in the same way. Enameling is treated in a chapter on decorative processes. The illustrations are photographic reproductions of the work in progress. The author has briefly reviewed the books listed
in the Bibliography. The Appendices furnish further useful information on solders and fluxes, cleaning materials and wire gauge standards. A workshop floor plan and shop equipment are also included.


Hand Made Jewelry explains hard and soft soldering, finishing processes, methods of decoration, and wire working. The text is better than the illustrations, which are sometimes in questionable taste. The Appendix contains suggestions for a work bench and for the storage of tools. A table of melting points and a list of supply sources are also included.

Miscellaneous crafts.--Of the eight books on miscellaneous crafts which were examined, four contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.

*Cox, Doris, and Warren, Barbara, Creative Hands, New York, John Wiley and Sons, 1951, $6.50.

Creative Hands presents a condensed method of procedure in a variety of crafts including card and finger weaving, embroidery and other decorative needlework, leather work, simple wood crafts, metal, fabric decoration by stenciling and block printing, and book binding. The directions are simple and easy to follow. Some simple tools are suggested.
The illustrations are photographic reproductions of examples of work and of necessary materials and tools. The authors urge the reader to use the book as inspiration and not as a pattern book. The Bibliography includes books dealing with good taste, design methods, craft methods, source material, motifs for adaptation, periodicals, and related fields.

**Ellis, Clifford, and Ellis, Rosemary, Modeling for Amateurs, New York, Studio Publications, 1939, $3.50.**

*Modeling for Amateurs* suggests clay, wire, paper, and paste as materials for modeling. The clay methods concentrate on mold making and the modeling of heads; and the wire, paper, and paste methods concentrate on the construction of animals, puppets, and masks. All illustrations, which show the work in progress, are placed on the page opposite the descriptive text.

**Gaitskell, C. D., Arts and Crafts in Our Schools, Toronto, Ryerson Press, 1949, $1.50.**

*Arts and Crafts in Our Schools* discusses a basic philosophy of art education and suggests classroom procedures intended to aid the teacher in achieving the objectives listed in the book. Picture making, design, crafts, group activities, and means of appraising the teacher's program and the pupils' work are dealt with. A list of recommended books and films is included.
Shanklin, Margaret Eberhardt, *Use of Native Craft Materials*, Peoria, Charles A. Bennett Co., 1947, $2.75.

*Use of Native Craft Materials* contains suggestions concerning the gathering, preparing, and use of native materials. The materials include straw, corn and cornhusks, rushes, clay, and miscellaneous materials such as seeds, sawdust, and pine cones. Steps in weaving and braiding of fibers and in forming and firing of clay, as well as instructions for making simple projects from miscellaneous materials, are given. All the processes and finished pieces are illustrated with photographs and drawings. The Bibliography suggests books for reference.

Plastics—Of the four books on plastics which were examined, two contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.


*Plastics in the Home and School Workshop* gives instruction on all the working processes in the handling of plastics. Some simple tools and equipment are suggested. The illustrations clarify the points made in the text. An interesting feature of the book is a discussion of the making of rubber molds.

*Working with Plexiglas* describes, in a simply written text, the methods of cleaning, cutting, finishing, forming, and joining plastic. Each step of these processes is clearly illustrated. A list of materials, supplies, and equipment for fabricating articles of plexiglas is included.

**Puppets.**--Of the six books on puppets which were examined, three contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.


*The Puppet Theater Handbook* deals with the designing, constructing, and costuming of puppets of the shadow, hand, rod, and string types. Steps in the planning and construction of several styles of stages are clearly described. Scenery, lighting, and properties are covered thoroughly. Each procedure is illustrated with drawings and diagrams. An extensive bibliography is included.

**Hoben, Alice M.,** *The Beginner's Puppet Book,* New York, Noble and Noble, 1938, $2.00.

*The Beginner's Puppet Book* is written in a style simple enough to be understood by the pupil. Complete, easy to follow directions are given for constructing string- and hand-puppets, stage, and scenery. Each operation is clearly
illustrated. Three plays suitable for string-puppets and three suitable for hand-puppets are included.


*Fist Puppetry* gives complete directions for making and operating a fist puppet. Suggestions for selecting and adapting a play, as well as directions for constructing a puppet stage and scenery, are included in the book. Each point is illustrated with drawings and diagrams. A bibliography of stories and plays which can be adapted for puppets is included.

Silk-screen and linoleum prints.—Of the six books on silk-screen and linoleum prints which were examined, five contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.


*The Silk Screen Printing Process* contains basic and essential information concerning equipment, printing methods, printing surfaces, and stencil making methods. The chapter on recent developments contains some useful suggestions. The book is illustrated with drawings showing equipment and processes as well as reproductions of silk-screen work.

Silk Screen Stenciling as a Fine Art discusses methods of silk-screen stenciling and suggests basic equipment. The methods considered are: paper stencil, block out stencil, tusche stencil, film stencil, and photographic stencil. A detailed description of multicolor printing is also included. Each procedure described in the text is illustrated with drawings.


Graphic Arts Crafts is concerned with several graphic art techniques: linoleum block printing, wood engraving, etching, silk-screen printing, lithography, bookbinding, and letterpress printing. The book presents the fundamental principles and essential problems of each method of print making. Useful suggestions concerning the possibilities and limitations of each technique are a good feature of the book. Techniques and procedures are stressed. The illustrations show the tools and equipment needed, as well as the work in progress.

*Sprague, Curtiss, How to Make Linoleum Blocks, Pelham, New York, Bridgeman Publishers, 1931, $1.00

How to Make Linoleum Blocks presents, in a brief text, the basic and essential information on linoleum block-printing
procedures. The illustrations include diagramatic drawings and also examples of block prints by several artists.

**Sternberg, Harry, Silk Screen Color Printing, New York, McGraw-Hill Book Co., 1942, $2.50.**

_Silk Screen Color Printing_ is concerned, for the most part, with the tusche method of silk-screen printing, although the other methods are outlined. Detailed instructions are given for constructing a silk-screen printing frame, as well as step by step description of the color-printing process. Photographs and drawings of the equipment and the work in progress illustrate the text.

_Weaving._--Of the eight books on weaving which were examined, four contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.

*Allen, Edith Louise, Weaving You Can Do, Peoria, Charles A. Bennett Co., 1947, $2.50.*

_Weaving You Can Do_ covers all the basic weaves and looms from the nail-and-frame loom to four- and six-harness treadle looms. Methods of operation, threading details, and pattern problems are discussed. Yarns, shuttles, needles, winding and threading apparatus, and beating tools are all considered. The illustrations are photographs and diagrams of looms and of weaving examples.

*Key to Weaving* presents, in a clear and simple style, the necessary information on handloom weaving. The text progresses from a discussion of the mechanics of the loom to directions for preparing the warp and threading the loom. Two- to eight-harness looms, with emphasis on the two- and four-harness types, are dealt with. The illustrations are photographs of swatches and drawings and diagrams of the loom and its parts. A bibliography is included.


*Hand Weaving for Pleasure and Profit* presents in a simply-stated text the fundamentals of two-harness weaving. The loom, its parts, and the techniques for its use are explained in detail. The instructions are well illustrated with drawings and photographs of the steps in preparing the loom and of the different weaving techniques.


*The Joy of Handweaving* covers weaving methods from the simple darning techniques to the more advanced techniques of four-harness looms. Part One of the book deals with two-harness looms—preparing the warp, threading the loom, and ways of achieving different effects with plain weaving.
Part Two of the book, which takes up pattern weaving, describes the different stages of four-harness weaving. The illustrations are photographs and diagrams of the looms and examples of weaving. The Appendix includes a glossary of terms used in weaving and a bibliography.

Woodworking.—Of the eight books on woodworking which were examined, five contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.

**Aller, Doris, **Sunset Wood Carving Book, Menlo Park, Cal., Lane Publishing Co., 1951, $3.00.

*Sunset Wood Carving Book* gives, in a brief text, instruction on simple wood carving techniques. Relief carving and carving in the round are discussed. Suggestions are made for the selection and care of tools. The illustrations are photographs of projects in progress and completed.


*How to Make Objects of Wood* is designed to aid the beginning student in learning a few simple wood-working techniques. How to handle a few simple tools, how to identify some woods, and the possibilities of some types of construction are dealt with. The illustrations show the tools needed and the work as it progresses.
Wood Carving recommends tools and materials and gives instruction on wood carving techniques. The procedure for carving in the round is clearly illustrated with photographs of the work as it progresses. In addition to these illustrations, the author has included photographs of examples of his own work and the work of other artists. These are accompanied by brief statements by the author.

Prestini's Art in Wood shows the artist's products designed for use and also a series of design experiments in wood. The former are chiefly bowls and the latter, sculpture. A brief critical analysis of these objects is made in the text.

Sculpture in Wood approaches the subject from a modern point of view. Wood as material for the sculptor, suitable subjects, tools and their care, and wood carving techniques are all dealt with. The illustrations include the work of the author together with a few examples by other artists. A bibliography is included.
Machine art

Ceramics.--There were no books available which dealt solely with mass-produced pottery. One book was found which discusses pottery and glassware. An evaluation of this book follows.

**Hollowood, Bernard, Things We See: Pottery and Glass, London, Penguin Books, 1947, $1.00.**

_Things We See: Pottery and Glass_ consists of photographs illustrating useful tableware for the home and a critical commentary on their design. The text contains short discussions on basic forms of pottery, production processes, materials, and methods of decoration. The discussion of glass explains the processes used in its manufacture and decoration.

Jewelry and metal.--One book on mass-produced metalwork was available. An evaluation of this book follows.

*Defenbacher, D. S., Knife, Fork, and Spoon, Minneapolis, Walker Art Center, 1951, $1.00*

_Knife, Fork, and Spoon_, a publication based upon an exhibition sponsored by Towle Silversmiths, and assembled at the Walker Art Center, gives an account of the development of the form of our primary eating implements. Basic design considerations which apply to all objects are covered. The text is simply stated and the illustrations further explain the points brought out in the text.
Miscellaneous machine art.--Of the twelve books on miscellaneous machine made objects which were examined, ten contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.


Art Today proposes a method of making art more effective in daily living through a discussion of art products, art processes, and art problems. Both hand and machine products are considered. The book is organized into four parts: (1) the problem of human needs, which is concerned with the art problems in each life area; (2) the problem of organization, which is concerned with the design of art objects; (3) the problem of materials and processes, which is concerned with the possibilities and limitations of materials; (4) problems concerning painting, sculpture, and architecture. Photographs of the objects discussed in the text are accompanied by brief critical statements. Suggested readings and a glossary of terms are included.


Good Taste Costs No More offers a few suggestions to the homemaker about how to select household articles which are in good taste. The author points out that the market
value of an article is no indication of its esthetic value. The most common mistakes made by the public are discussed and some suggestions are made for avoiding these mistakes. The text is illustrated with objects which are in good taste contrasted with some which are in bad taste.


Knoll Index of Designs is a catalogue of contemporary furniture and textiles manufactured by Knoll. The book consists largely of illustrations, but each section is prefaced with a short commentary concerning the objects illustrated.


Industrial Design and the Future comments upon the problems of industrial design and suggests means of solving the problems. Some standards are set for appraising objects produced industrially. The text includes a questionnaire sent to industrialists, merchandisers, and designers, for the purpose of learning their approach to the problems involved. The illustrations are examples of machine made products in all areas of industrial design. Brief comment is made concerning the design of each product illustrated.


Machine Art discusses very briefly, the various aspects of machine art and traces its history during the nineteenth
and twentieth centuries. The illustrations of examples were chosen for their esthetic quality and include machines, machine parts, scientific instruments, and objects useful in ordinary life.


What Is Modern Design explains why modern design is important and why it is different from that of the past. The author sets twelve basic standards meant to be tested against each object illustrated. The scope of the book is furniture, tableware, glass, textiles, lamps, and metal ware. The illustrations show the objects discussed in the text.


Art and Industry states the problem of industrial design and proposes a solution. Emphasis is placed upon the need to develop new design standards for new methods of production. Design requirements for pottery, glass, metalwork, woodwork, and textiles are discussed. The illustrations are photographs of objects from the United States, Europe, and the Orient. Each photograph is accompanied by a critical analysis.

The *Story of Modern Applied Art* gives an account of the Nineteenth Century movement for functional design which started in England and spread throughout Western Europe and finally to the United States. Furniture, textiles, china glass ware, and pottery are discussed in the text. The developments in modern jewelry design, book making, and typography are touched upon. Package design and other forms of advertising are mentioned. The book is illustrated with photographs of objects discussed in the text. These illustrations have been chosen to provide an historical record rather than only good design.


*U. S. Industrial Design* covers mass-produced products. Included are objects used in the home; equipment for business, professions, and manufacturing; and items of personal use. Packaging, commercial interiors and exteriors, and transportation—including railroad stations as well as equipment which moves—are all dealt with. The text is very brief. The illustrations are photographs of the objects.

*Design This Day* discusses the basic principles of design and the factors which must be dealt with in solving any problem in design. The illustrative materials, chosen from the field of industry, are photographs illustrating the design principles discussed in the text. Each photograph is accompanied by a brief critical statement. The bibliography includes books chosen from all areas of art.

Woodworking.—Of the four books on machine-made wooden products which were examined, three contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.


*The Herman Miller Collection* presents an illustrated record of furniture designed by Nelson, Eames, Noguchi, and Laszlo, which is manufactured by the Herman Miller Furniture Company. In addition to the photographic illustrations of examples, measured drawings of all major pieces are included.


*Organic Design in Home Furnishings* is based on an exhibition held at the Museum of Modern Art. The exhibitors were the winners of a competition, the purpose of which was
to discover good designers. The winners were given contracts with manufacturers, and the furniture illustrated in the book is that which has been produced as a result of the project. A bibliography is included.

*Robbjohn-Gibbings, T. H., Good-bye Mr. Chippendale, New York, Alfred A. Knopf, 1945, $2.00.*

**Good-bye Mr. Chippendale** deplores the American public's choice of furniture designed for past generations and encourages the choice of that which is expressive of the present. The ideas are presented in a simply-stated and amusing style. The illustrations are line drawings which point out the absurdities of the choices made by the public.

**History of Art**

Books on history of art contain material which will aid in broadening the student's art experience through contact with the art of other people, and serve as inspiration for his own activities.

**Standards for Judging Books on History of Art**

The standards used for judging books on history of art are enumerated in Chapter I of the study (see p. 5).

**History of art of all periods**

The books included in this category cover, for the most part, the history of art of civilized and primitive peoples.
from the beginning of history to the present time. A few of the books discuss the work of prehistoric as well as historic peoples.

*General history of art of all periods.*—Of the eighteen books on the general history of art which were examined, fifteen reached the standards set for inclusion in the evaluation.

**Adam, Leonhard, *Primitive Art*, Harmondsworth, Middlesex, Penguin Books, 1949, $1.00.**

*Primitive Art* describes the art work of primitive peoples from the Stone Age to modern times in all parts of the world. Since the book is an inexpensive edition, the illustrations, which include some photographs and outline drawings in the text, are small in size.

**Appleton, LeRoy H., *Indian Art of the Americas*, New York, Charles Scribner, 1950, $15.00.**

*Indian Art of the Americas* gives a comprehensive report of the art and life of the prehistoric and historic Indians of North and South America, Mexico, and Central America. The author has included Indian legends and stories for the purpose of further developing an understanding of the attitude and nature of the Indian. All of the illustrations are reproduced in color, but the colors are not authentic.
Native Arts of the Pacific Northwest discusses, in a brief introductory text, the art and historical background of the Indians of the Northwest Coast of America. The book is composed largely of photographs of objects which were, for the most part, those actually used by the native artists and craftsmen for practical and ceremonial purposes rather than made for sale to tourists and traders. These illustrations, which include five color plates, are accompanied by brief explanatory notes.

Indian Art in the United States presents a representative picture of Indian art and history in the United States. Prehistoric art, historic art, and the art of modern times are dealt with. The illustrations of art objects produced by the people of each culture area include a series of plates showing the traditional range of color in Indian Art. An extensive bibliography is included.

The Goldsmith of Florence tells of the work of some of the unknown craftsmen of the middle ages, the Florentine craftsmen, and American craftsmen including two contemporaries.
The illustrations are photographs of the works discussed in the text. A bibliography lists books on each of the crafts dealt with in the book. This book is for the pupils' use.


*The Story of Art* discusses the history of art in North America, South America, Europe, and Asia from prehistoric times to the present. The material is presented in terms simple enough for the pupil to understand. All works discussed in the text are shown in the illustrations, which include color and monochrome reproductions. In the notes on art books the author mentions books for reading, books for reference, and books to look at.


*A Child's History of Art* discusses painting, sculpture, and architecture from prehistoric times to the present day in a style which will appeal to the younger child. The illustrations are photographic reproductions of the works discussed in the text.

*Inverarity, Robert Bruce, *Art of the Northwest Coast Indians*, Los Angeles, University of California Press, 1950, $10.00.

*Art of the Northwest Coast Indians* surveys briefly the Indians—their social life, material culture, and religion. Primitive art in general and some of the features of
Northwest Coast art are dealt with. The illustrations give a pictorial record of the art of these peoples. A bibliography lists art books, primitive art books, and definitive material on Northwest Coast Indians.


*Art Has Many Faces* uses charts and diagrams as well as photographic reproductions of sculpture, paintings, and drawings to show how and why each artist works differently. All periods are considered in the first half of the book, which investigates the illimitable variations of art. The second half of the book deals with contemporary art and shows how present-day movements grow out of the world around us. The pictures are accompanied by a brief running text.


*Life's Picture History of Western Man* traces the social, economic, and spiritual development of Western civilization from the Middle Ages to the Twentieth Century. Painting, sculpture, architecture, and decorative art are used to illustrate contributions made through art to the history of Western man. The illustrations are reproduced in color and monochrome. The bibliography includes books which furnish historical material on each of the periods covered by the book.
Linton, Ralph, and Wingert, Paul S., Arts of the South Seas, New York, Simon Schuster (Museum of Modern Art), 1946, $5.00.

Arts of the South Seas surveys the art and culture of Polynesia, Micronesia, Melanesia, and Australia. The art of each island group is presented in relation to its natural surroundings, its social life, and its religion. The illustrations are photographs of native art, together with four color reproductions painted by Covarrubias.

Loucheim, Aline B., 5000 Years of Art in Western Civilization, New York, Howell-Soskin Co., 1946, $4.00.

5000 Years of Art in Western Civilization presents pictorially the history of 5,000 years of art, beginning with early civilizations and ending with the present day. The text relates respective art epochs and centers to the developments in politics, science, and other arts. The illustrations are examples drawn entirely from sources available to the American reader. All of the works of art, except the architectural examples, are on public view in New York City.


What and What-Not presents, for the child reader, in story form, through the use of illustrations and a very brief text, the history of art from prehistoric times down to the Victorian era. The author also tells how houses are designed
today, explains modern trends in painting and sculpture, and suggests what might be expected from art and architecture in the future. All of the illustrations reproduce drawings by the author.


Your Art Heritage interprets the arts for the adolescent reader. Painting, sculpture, architecture, and minor arts are traced from primitive and prehistoric times to the present day. No mention is made of the contemporary arts of industry or of contemporary crafts. With a few exceptions, the illustrations are black and white reproductions of works of art.


History of World Art treats, for the most part, the painting, sculpture, and architecture of civilized peoples in Europe, North America, and Asia from the beginning of history in Egypt and Mesopotamia to the present time. The minor arts have been treated more briefly. Examples chosen for discussion in the text, most of which are illustrated, are important works from each School. An annotated bibliography of books dealing with all periods and areas of art is included.
History of painting of all periods.--Six books on the history of painting of all periods were examined and all reached the standards set for inclusion in the evaluation. An evaluation of these books follows.


*A Gallery of Great Paintings* contains 100 full-page color plates of paintings from the early Italians to contemporary Americans. The foreword describes the collection very briefly.


*A Treasury of Art Masterpieces* presents a collection of color reproductions of paintings from Giotto to contemporary Americans. The collection was planned to illustrate the general similarities as well as the diversities in style and subject matter through the centuries. A brief critical analysis of each example is presented.


*The Story of Painting* deals with the history of painting in Europe and America from ancient times to the present. The text, which is in large type, includes biographical sketches of painters who are accredited with modifying traditional methods to create new schools of art. Some of the
illustrations are full-page color reproductions; others are in black and white.

**Gibson, Katharine, Pictures to Grow up With, New York, Studio Publications, 1942, $3.50.**

*Pictures to Grow up With* is a child's picture book. Paintings which appeal to children have been chosen. Some are well known while others are less popular but worthy of consideration. The text comments very briefly on each of the examples.

**Gibson, Katharine, More Pictures to Grow up With, New York, Studio Publications, 1946, $3.50.**

*More Pictures to Grow up With* contains reproductions of works of art which appeal to the child. The brief text tells a story about each of the illustrations.

**Kent, Rockwell, World Famous Paintings, New York, Wise and Co., 1939, $2.95.**

*World Famous Paintings* discusses painters in Europe and the United States, beginning with Bellini and ending with Wood. The text gives short biographical sketches, a critical analysis of each painter and painting represented, and a list of the principal works of each artist.

*History of sculpture of all periods.* Of the four books on the history of sculpture of all periods which were examined, three contained material which reached the
standards set for inclusion in the evaluation. An evaluation of these books follows.

*Seymour, Charles, Masterpieces of Sculpture, New York, Coward-McCann Co., 1949, $9.75.

Masterpieces of Sculpture discusses very briefly the aspects of Western sculpture from the Twelfth Century to the Nineteenth Century. The examples illustrated are from the collection built by the National Gallery of Art in Washington, D. C. These examples are photographed from several angles and are accompanied by brief descriptive notes.


Origins of Modern Sculpture discusses the periods of sculpture from the Egyptians to the present day. The importance of sculpture to primitive people is pointed out and a comparison of primitive and modern sculpture is made. The illustrative material includes examples taken from each of the periods discussed.


The Sculpture of Negro Africa examines the sculpture of Negro Africa in relation to the people and their cultural environment. The line drawings in the text are intended to clarify the essential characteristics of the styles discussed.
The examples illustrated in the plates are all in American collections. An extensive bibliography is included.

**History of architecture of all periods.**—Of the five books on the history of architecture of all periods which were examined, three contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.

*Hamlin, Talbot, Architecture through the Ages.* New York, Putman Sons, 1949, $6.00.

*Architecture through the Ages* is a history of architecture from primitive to the present time in all parts of the world. The illustrations include photographic reproductions of examples as well as drawings intended to clarify the text.


*All the Ways of Building* covers, in a simply written text, a vast area in both time and space. Architecture is described from lake dwellings to skyscrapers in all parts of the world. The illustrative drawings serve to clarify the points made in the text. This book is for the pupils' use.

The Building Book traces, in a brief and simply stated text for the pupil, the history of buildings from prehistoric times to the present day. The illustrations are four-color prints.

History of art before 1880

The books in this division cover the history of art of civilized people of the world from the beginning of history in Egypt to approximately 1880.

Of the eight books on general history of art before 1880 which were examined, five contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.


The Index of American Design examines the crafts and popular folk arts of the United States. The material was selected from that recorded by the Index of American Design, a federal project whose purpose was to search out and record, pictorially, the popular and folk art of the people of European origin living in this country. The drawings were done by many artists. In this book almost 400 plates were selected from many thousands in the entire Index collection. Most of the plates are reproduced in color.
Goldscheider, Ludwig, Art without Epoch, New York, Oxford University Press, 1938, $2.50.

Art without Epoch presents, pictorially, works of art from the past and from all countries. The book contains 140 reproductions including sculpture, painting, drawing, and graphic arts. Each illustration is accompanied by a short critical commentary by the arranger.

Lichten, Frances, Folk Art of Rural Pennsylvania, New York, Charles Scribner’s Sons, 1946, $10.00.

Folk Art of Rural Pennsylvania covers pottery, textiles, articles of wood, including furniture, wood sculpture and carving, stone, iron, tin household articles of all descriptions, and rugs. The text points out how native thriftiness can often influence the choice of materials and designs. The illustrations, which are in color and black and white, include designs used on quilts and furniture as well as examples of objects discussed in the text.


The Art of Egypt through the Ages surveys, in a limited amount of text, the sculpture, architecture, and minor arts of four civilizations in Egypt: the Pharonic, the Alexandrine, the Christian, and the Muslim. The illustrations are photographic reproductions of objects produced by these civilizations.

*Art in the New Land* presents in a simple and readable style for the pupil, short sketches of American art and artists ranging from West to Wood. The illustrations are drawings which supplement the text.

**History of painting before 1880.** Of the six books on the history of painting before 1880 which were examined, five contained material which reached the standards set for inclusion in the evaluation.


*Masterpieces of Painting from the National Gallery of Art* presents a chronological arrangement of eighty-five large reproductions in color, representing the course of painting in Europe down to the time of Cézanne. A page of text gives a critical analysis of each painting.


*The Story of Jesus* presents a pictorial story of the life of Jesus from his birth to his death and resurrection. The author gives brief notes on the lives of the painters from whose works the paintings were chosen. The descriptive text accompanying each painting has been selected from the New Testament. All the paintings are reproduced in color.
and include the work of Giotto, Fra Angelico, Duccio, Barnja da Siena, Ghirlandaio, and Gentile da Fabriano. The book is for the pupils' use.


**Masterpieces in Color** shows a collection of sixty-four reproductions in color on view at the Metropolitan Museum of Art. The artists represented are Europeans of the Italian, Dutch, Spanish, English, and French schools of painting.


**Italian Painting: The Creators of the Renaissance** concentrates on Italian painting beginning with the Thirteenth Century and ending with the Fifteenth Century. Critical studies written by Venturi and historical surveys written by Skira-Venturi make up the text. The book is copiously illustrated with excellent color reproductions of paintings.


**Italian Painting: The Renaissance** gives critical reviews of the painting of the Renaissance as well as historical data in the text. The illustrations are excellent color reproductions of paintings of this period.

**History of sculpture before 1880.**--Of the six books on the history of sculpture before 1880 which were examined,
four contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.

**Goldscheider, Ludwig, *Roman Portraits*, New York, Oxford University Press (Phaidon Edition), $5.00.**

*Roman Portraits* gives a brief chronological survey from 146, B. C. to the Fourth Century. The plates are full-page photographic reproductions of examples. A short bibliography is included.

**Lipman, Jean, *American Folk Art*, New York, Pantheon Books, 1948, $7.50.**

*American Folk Art* treats the field of American folk sculpture including ship figureheads and ornaments, weathervanes, cigar-store figures, circus and carrousel carvings, toys, decoys, sculpture for the house and garden, and portraits. The illustrations, some in color, are examples of objects discussed in the text. An extensive bibliography is included.

**Richter, Griselda M. A., *Animals in Greek Sculpture*, New York, Oxford University Press, 1930, $10.00.**

*Animals in Greek Sculpture* reviews the animal sculpture of the Greeks and traces its course of development. The drawings in the text are intended to clarify the essential characteristics of the styles discussed. The examples in the plates show animals in relief, in the round, in all available materials, either as a part of a scene or as
single representations. Each illustration is fully described as to subject, material, and period of execution.


The Sculpture and Sculptors of the Greeks concentrates first upon the study of Greek sculpture and then upon the sculptors themselves. Works from the Archaic Period to the First Century, B.C. are considered. The plates are photographic reproductions of examples of each period discussed in the text. The bibliography contains a selection of books dealing with Greek sculpture.

History of architecture before 1880.—Of the three books on the history of architecture before 1880 which were examined, two contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.


The Children's Book of Celebrated Buildings includes examples of well known buildings of the world, chosen from all periods of history previous to the Eighteenth Century. Each photographic reproduction of a facade is accompanied by a page of simply-written text for the pupils' use.
*Raynor, Edwin, **Famous Cathedrals and Their Stories**, New York, Grosset and Dunlap Co., 1935, $1.00.

*Famous Cathedrals and Their Stories* discusses the evolution of the cathedral and tells the historical significance of the famous cathedrals of the world. The illustrations are photographic reproductions of exterior and interior views of the cathedrals discussed in the text.

**History of art after 1880**

The books in this division cover the history of art of civilized people of the world from 1880 to the present time.

**General history of art after 1880.**--Of the four books on the general history of art after 1880 which were examined, two contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.


*Painting and Sculpture in the Museum of Modern Art* presents, pictorially, the collection of painting and sculpture built by the Museum of Modern Art. The work of the forerunners of the modern movement and of the most important contemporary masters is included.
Art in Our Time presents the work of contemporary Americans and Europeans and is concerned with painting, sculpture, graphic arts, architecture, furniture, photography, and moving pictures. There is a limited amount of text, the book consisting largely of photographic reproductions of examples taken from each of the fields covered in the book.

History of painting after 1880.—Four books were examined in this group. All contained material which reached the standards set for inclusion in the evaluation.

**Boswell, Peyton, Jr., Modern American Painting, New York, Dodd, Mead Co., 1940, $5.00.**

Modern American Painting traces the development of the new school of American painting and discusses those influences which have been responsible for the course it has taken. Following the introductory text are biographies of each of the artists represented and comments about the paintings. The examples, selected from a series on contemporary American artists published by Life magazine, are reproduced in color.

**Skira, Albert, The History of Modern Painting from Baudelaire to Bonnard, Geneva, Albert Skira, 1949, $15.00.**

The History of Modern Painting from Baudelaire to Bonnard gives an account of the Impressionism and discusses
its importance in the advance toward modern painting. The
text is written by writers who have specialized in the
period covered in this book. The illustrations, which are
color reproductions of the first order, are arranged through-
out the text for the purpose of simplifying the understand-
ing of the movement as it is discussed. A bibliography and
biographical notes on the painters are included.


The *History of Modern Painting: Matisse, Munch, Rouault* discusses the significance of two main groups of
painters, Fauves and Expressionists. The text of the book
is written by specialists in their respective fields. Ex-
cellent color reproductions are distributed throughout the
text in order to clarify the discussion of each movement.
Biographical notes and a bibliography are included.


The *History of Modern Painting from Picasso to Sur-
realism* deals with the new developments in painting to which
Cubism and its theories gave rise. The text is written by
writers who have specialized in the period covered in the
book. The excellent color reproductions are distributed
throughout the text as a means of clarifying the discussion
of the movement. A bibliography and biographical notes on
the painters are included.
History of sculpture after 1880.--Four books on sculpture after 1880 were examined and all contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.


*Contemporary American Sculpture* presents a pictorial survey of contemporary American sculpture. Emphasis is placed upon the younger sculptors, although the work of some of the older men is included. The brief text includes an introduction by Zorach and a statement on contemporary American sculpture by the author. Brief biographical notes are given on each of the sculptors represented in the plates. A bibliography includes books dealing with international contemporary sculpture, esthetics, the techniques of sculpture, and monographs and surveys of earlier periods of American sculpture.


*Modern Plastic Art* gives a photographic report on modern sculpture. The introduction traces the development and discusses the influences which have been responsible for the direction it has taken. Short biographical notes are given on each sculptor represented. A bibliography is included.

*Sculpture in Modern America* reviews the major movements of contemporary American sculpture and discusses the events leading to the establishing of these movements. Emphasis is placed upon the reproductions of representative examples of work by contemporary American sculptors rather than on a lengthy text. The illustrations, which are clear photographic reproductions, are grouped by subjects. A bibliography of books on sculpture and related subjects is included.


*Alexander Calder* gives a biographical sketch of the artist and shows examples of his work including his circus, mobiles, stabiles, and jewelry. A bibliography is included.

*History of architecture after 1880.* Of the seven books on the history of architecture after 1880 which were examined, four contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.


*What Is Modern Architecture* describes modern architecture and explains the reasons for the new features noticeable in the appearance of the modern buildings. The requirements of
all good architecture are discussed and applied to present-day buildings. The text and illustrations, which show examples of work of a representative group of architects, are closely integrated.


An Introduction to Modern Architecture traces the history of modern architecture from its beginnings. The book discusses the need for a modern architecture which is related to our modern way of living; explains how new techniques effect the appearance of new buildings; describes new materials and new ways of handling old materials. The illustrations are photographic reproductions of examples discussed in the text.


Built in U. S. A.: Since 1932 analyzes the progress of American architecture. New forms brought about by the use of new materials, treatment of interiors to suit modern requirements, and the relation of a building to its setting are all dealt with. Private homes, apartments, housing projects, schools, industrial buildings, office buildings, and dams and bridges—all designed by well known modern architects and engineers—are included in the report. The
illustrations are a photographic survey of outstanding modern American buildings from 1936 to 1946.

Mock, Elizabeth, If You Want to Build a House, New York, Museum of Modern Art, 1946, $2.00.

If You Want to Build a House analyzes the problems in home planning, designing, and construction. The illustrations are an integral part of the text, which is clear and concise.

Teaching of Art

The books on the teaching of art contain material which will keep the teacher informed of new curriculum ideas in art education and suggest ways and means of putting them into effect.

Standards for Judging Books on the Teaching of Art

The standards used for judging books on the teaching of art are listed in Chapter I (see p. 5).

Art education.—Of the fourteen books on art education which were examined, nine contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.

Cane, Florence, The Artist in Each of Us, New York, Pantheon Books, 1951, $5.50.

The Artist in Each of Us traces the creative process from early childhood to adulthood. Accepting as fact that all people are born with the ability to create, the author projects
a method of teaching art. Physical and psychological aspects of the problem are dealt with, and the therapeutic value of art experiences is discussed. Illustrations reproduce in color and black and white the work of the author's students.


*The Visual Arts in General Education*, a report of the Committee on the Function of Art in General Education, examines the study and teaching of art according to their value in furthering the development of the student as a worthy member of a democratic society. Recommendations are made for fostering such development through the teaching of the arts. The Bibliography lists books on art education and related subjects.


*Creative Teaching in Art* introduces a wide range of materials and techniques designed to aid the teacher in meeting the needs and interests of children at different age levels. Painting, sculpture, pottery, graphic arts, and stage design are dealt with. The illustrations include reproductions of the work of children as well as photographs and drawings of work in progress.
Gregg, Harold, Art for the Schools of America, Scranton, International Textbook Co., 1941, $2.75.

Art for the Schools of America presents the values to be derived from the study of art. The author discusses how, out of the pupils' environment and with the use of various art media, these values may be realized in the lives of the pupils. Photographic reproductions of children at work and of examples of their work are included. An annotated bibliography lists books under each heading discussed in the text.

Lowenfeld, Viktor, Creative and Mental Growth, New York, Macmillan Co., 1952, $4.00.

Creative and Mental Growth considers the mental and emotional development of children from babyhood through adolescence. Each stage of development is analyzed and discussed. Suggestions are made for methods of approach in art education based upon psychological relationships between the product and the producer at the different age levels. Except for a few examples of objects showing good functional design and examples of painting used in clarifying the discussion on pictorial composition, the illustrations are the work of pupils. The Bibliography includes books on child development and psychology as well as books on art and art education.

The *New Art Education* explores the meaning and possibilities of creative expression. Standards are set and practices designed to develop the creative powers of the student are considered. The principal focus of the book is on methods for teaching of creative painting, drawing, and modeling; the design of useful articles; and the child as a creative artist. The monochrome illustrations show examples of artists' work and the work of students used to clarify the points made in the text. A bibliography includes books from all areas of art.


*Picture and Pattern Making by Children* discusses, in a brief text, the nature of the creative activities of children. The book consists largely of illustrations showing the work of children of different ages and different nationalities. Some of these illustrations are reproduced in color. A bibliographical list includes books dealing with art education.


*Art in Secondary Education* suggests how art experiences may be carried on effectively in school. Stress is placed upon the student and his needs and recognition is made of the
theory that art experiences engaged in at school should help make the student a better member of the community in which he lives.

*Ziegfeld, Edwin, and Smith, Mary Elinore, Art for Daily Living, Minneapolis, University of Minnesota Press, 1944, $1.50.

Art for Daily Living gives an account of the Owatonna Art Education Project. The project examined the status of art in a small Middle Western community and an art program was developed in the elementary and secondary levels of the public schools. This book deals with the purposes of the project, how it was carried out, the results of the study, and implications for art instruction in America.

Textbooks on art.--Of the fourteen textbooks on art which were examined, nine contained material which reached the standards set for inclusion in the evaluation. An evaluation of these books follows.

*Bethers, Ray, Composition in Pictures, New York, Pitman Sons, 1949, $5.00.

Composition in Pictures illustrates and describes a variety of ideas on pictorial composition. The work of both the old masters and contemporary artists is used to illustrate the ways in which they have developed their compositions. A brief text supplements the illustrations.
Pattern and Design suggests a method for teaching the fundamentals of design by working in an experimental manner designed to stimulate originality and resourcefulness. The student is encouraged to look for and learn to recognize design in natural forms. The illustrations are in color and black and white and are the work of students which has been chosen to show the stages of developing pattern. A bibliography includes books from all areas of art.

Art Appreciation deals with the useful as well as the fine arts. The first part of the book discusses art problems of school, community, and the home. The latter part of the book is concerned with painting, sculpture, architecture, and the graphic arts. Exercises are included which are meant to furnish experience with art problems in order to develop understanding and enjoyment of art. The illustrations are black and white reproductions chosen from all fields of art. A bibliography suggests books on each of the subjects discussed in the text.

Composition advocates an approach to art through structure. The elements of art and principles of composition are
discussed, and a series of exercises is suggested. Black and white and colored illustrations are used throughout the text to clarify the points as they are made.


Exploring Art, a textbook for ninth-grade students, is concerned with the main fields of art. The study of color as is applied to painting, the theater, advertising, costume design, and interior design, and the special nature of the graphic arts are suggested as work suitable for the first term. The second term's work includes the study of form in relation to sculpture, industrial design, architecture and the community, and the study of crafts. The illustrations show works of art from the past and present which are judged to be within the student's range of interest. Some of the illustrations are in color.


The New Vision reviews the ideas and practices of the new Bauhaus. Fundamentals of design, painting, and sculpture are dealt with. The illustrations show the work of students in experimenting with wood, metal, rubber, glass, textiles, paper, and plastic.

*Design: An Introduction* considers the general aspects of design and discusses the elements and principles of design. The monochrome illustrations include examples of independent art objects and objects of decorative art chosen from all eras and nationalities. A page of text analyzes each illustration. A glossary of terms and an annotated bibliography chosen from all areas of art are included.

**Stafford, Cora E., Johnson, Ivan E., and McElhiney, Viola,** *Art for Living,* Books 7 and 8, Dallas, Laidlaw Book Co., 1950, $1.00.

*Art for Living* suggests activities designed to develop the creative ability of the pupil and to train in discrimination and good taste. The teachers' edition includes lesson plans and suggested activities for carrying on the work. The illustrations are photographs of children at work and of their creations. Diagrams and drawings are used with the text to explain the points made.


*An Introduction to Art Activities* outlines a course in art. Some problems in design and arrangement are suggested in the first half of the book. The second half is concerned with imaginative art and the different art techniques. The
illustrations are black and white reproductions of students' work together with examples by professional artists. A glossary of terms is included.
CHAPTER III

PERIODICALS

Evaluation of Periodicals

The standards used in judging periodicals are enumerated in Chapter I of the study (see p. 5).

Magazines

Since magazines are more accessible than books and meet the demand for timely material, they are of especial value to the art teacher. The magazines included in the study cover various fields of art, and are designed to aid in giving the teacher an awareness of new trends in art and art education.

Architecture and interiors.--Of the twelve magazines dealing with architecture and interiors which were examined, six included material which reached the standards set for inclusion in the evaluation. An evaluation of these magazines follows.

*Arts and Architecture, Los Angeles, John D. Entenza, 1911--, $5.00.1

Arts and Architecture, published monthly, deals with current construction and design and offers special features

1 In each case the annual subscription rate is given.
and articles on subjects relating to the arts. Each feature article is well illustrated with photographic reproductions of interior and exterior views of the buildings discussed.


*House Beautiful* is a popular monthly magazine dealing with building, decorating, and gardening. Special articles of interest in other fields of art are included from time to time. Color reproductions form the major part of the illustrations.

**House and Garden**, New York, Conde Nast Publications, 1901--, $5.00.

*House and Garden*, a popular magazine published monthly, covers building, decorating, and gardening. The illustrations which supplement the text are mainly color reproductions.


*Interiors and Industrial Design*, a monthly publication, specializes in interior furnishings for residences and commercial institutions. The illustrations show a selection of furnishings as well as groupings of furniture and accessories.

**Living for Young Homemakers**, New York, Street and Smith Publications, 1948--, $3.50.

*Living for Young Homemakers*, a popular magazine issued monthly, is designed for young homemakers and concerned with
building, gardening, and homemaking ideas. Other articles of art interest are included occasionally. Illustrations, frequently in color, complement the text.

**Progressive Architecture, New York, Reinhold Publishing Corp., 1920--, $4.00.**

*Progressive Architecture* published monthly, reflects modern trends in planning, designing, and equipping buildings. Special issues are concerned with housing and public buildings. The illustrations are photographic reproductions of the buildings and the interiors. News notes and a book review section are included.

**Art education.--**Three magazines dealing with art education were examined and all reached the standards set for inclusion in the evaluation. An evaluation of these magazines follows.

**Design, Columbus, Ohio, Design Publishing Company, 1899--, $4.00.**

*Design*, issued monthly except July and August, places emphasis upon the teaching of art and art appreciation. Painting, sculpture, ceramics, blockprinting, and crafts are considered. The illustrations show children at work at well as their creations. A book review section is included.
**Junior Arts and Activities**, Chicago, Jones Publishing Co., 1939-., $4.00.

**Junior Arts and Activities**, published monthly except July and August, features articles on the teaching of art written by art educators from all parts of the country. The illustrations show children at work and examples of completed work. A book review section and audio-visual guide is included.

**School Arts**, Worcester, Massachusetts, Davis Press, 1901-., $5.00.

**School Arts**, published monthly except July and August, gives accounts of art projects in schools from all parts of the country. Illustrations of children's art and folk art from other parts of the world are also featured.

**Art news, criticism, and theory.--**Of the seven magazines on art news, criticism, and theory which were examined, five contained material which reached the standards set for inclusion in the evaluation. An evaluation of these magazines follows.


**American Artist**, issued monthly except July and August, reviews the work of an artist in each number. Art problems and techniques are discussed. The illustrations show the work of the artists and the techniques used. A book review section is included.
Art Digest, New York, Art Digest, Inc., 1926--, $5.00.

Art Digest, published semi-monthly October to May and monthly June to September, gives a comprehensive summary of art news and opinion of the world. The illustrations are reproduced in color and monochrome and complement the material covered in the magazine. Critical notes and a calendar of exhibitions in the United States and Canada are included.


Art News and Art News Annual Christmas Edition covers the news of the art world in ten issues. It is intended especially for the commercial artist and emphasizes techniques. The Annual Christmas Edition features special articles, illustrated in color.

Magazine of Art, New York, American Federation of Arts, 1909--, $6.00.

Magazine of Art, published monthly October through May, features articles on painting, sculpture, graphic arts, architecture, archaeology, photography, industrial design, the dance, the theater and the cinema. Illustrations in color and black and white accompany the text. The film review section gives information on recent art film releases. A book review section is also included.

*Studio*, published monthly, is an international magazine dealing with contemporary art. Its contributors are leading authorities on matters connected with art and design. News from the world's art centers and reviews of applied arts and handicrafts are also featured. Illustrations, frequently in color, complement the text. A book review section is included.

**General.** Of the eight magazines covering general subject matter which were examined, six contained material which reached the standards set for inclusion in the evaluation. An evaluation of these magazines follows.

**Coronet**, Chicago, Esquire, Inc., 1936--, $3.00.

*Coronet*, published monthly, contains occasional articles of art interest as well as other interesting reading. The art quality of the photographs featured by the magazine is outstanding.


*Fortune* is a business magazine published monthly. The chief interest is in the illustrations in color and black and white and in the general layout of the magazine. An occasional article of art interest is included.

_Holiday_, published monthly, reports on interesting parts of the world. The photographic reproductions, which show scenic views of the places, are reproduced in color for the most part.


_Life_, published weekly, gives a pictorial summary of the current news of the world. Frequent articles and series of articles relating to the arts are featured. The illustrations are accompanied by a brief explanatory text.


_New Yorker_, published weekly, is a humorous journal which features an occasional article connected with the arts. News of the art galleries in New York City is a regular feature. The cartoons, which are one of the outstanding features of the magazine, are the work of artists outstanding in the field. A book review section is included.

**Time**, Chicago, Time, Inc., 1923--, $6.00

_Time_, a weekly publication, covers current news and events of general interest. An art news section is a regular feature. Since emphasis is placed upon verbal reporting of the news, the illustrations are not the outstanding feature of the magazine.
Handicrafts.--Two magazines dealing with handicrafts were examined and each reached the standards set for inclusion in the evaluation. An evaluation of these magazines follows.


*Craft Horizons*, issued quarterly, is concerned with contemporary crafts and craftsmen. The contributors include specialists in a variety of crafts. Photographic reproductions supplement the articles. A book review section is included.


*Handweaver and Craftsman*, published quarterly, is concerned, primarily, with handweaving, although articles on metalwork, leatherwork, and ceramics are included from time to time. Photographic reproductions serve to clarify the material covered in the text.

Industrial art.--Of the eight magazines dealing with industrial art which were examined, six contained material which reached the standards set for inclusion in the evaluation. An evaluation of these magazines follows.

*American Fabrics*, a quarterly publication pertaining to the American textile industry, deals with the latest developments in fabric manufacturing. The illustrations and advertisements contain possible source material for advertising design, costume design, and weaving.


*Art and Industry*, issued monthly, places emphasis upon industrial and advertising art and designers in those fields. The work of an outstanding designer is reviewed in each number. Adequate photographic reproductions are included.

**Ceramic Age**, Newark, Ceramics Publishing Co., 1921--, $3.00.

*Ceramic Age*, a monthly publication, covers professional material pertaining to the ceramic industry and features discussions of pottery forms, decorative techniques, clays, and preparation of clays. Photographic reproductions supplement the text.


*Ceramic Industry*, published monthly, places emphasis upon the industrial production of ceramics. Enamels, glass, pottery, glazes, and decorative techniques are treated more briefly. Illustrations clarify the material covered in the magazine.
Graphis, Zurich, Amstutz and Herdeg Graphis Press, 1944--, $26.00.

Graphis, issued monthly, is an international publication concerned with the graphic arts. The material on advertising art and the illustrations are of particular value as source material for poster design.

Everyday Art Quarterly, Minneapolis, Walker Art Center, 1945--, $1.00.

Everyday Art Quarterly, a quarterly publication, functions as a guide to well-designed objects for everyday use. Articles, reviews, and notes on painting and sculpture are also featured. The illustrations supplement the material covered in the magazine.

Museum Publications

Museum catalogues and bulletins are useful for art instruction because of the descriptions of accessions, exhibitions, and current events in the art world.

Bulletins.--Three available bulletins were examined. All reached the standards set for inclusion in the evaluation. An evaluation of these publications follows.


Metropolitan Museum of Art Bulletin reports, monthly from October to June and quarterly from July to September, on new acquisitions and current exhibitions of the museum. The black and white illustrations are of painting and sculpture in the museum collection.


Museum of Modern Art Bulletin reports on exhibitions of contemporary industrial art as well as painting and sculpture held at the museum. The illustrations, reproduced in black and white, supplement the material dealt with in each bulletin.

Catalogues.--Of the fifteen catalogues of museum exhibitions which were examined, eight contained material which reached the standards set for inclusion in the evaluation. An evaluation of these catalogues follows.

American Art, Dallas, Dallas Museum of Fine Arts, 1951, 25¢.

American Art presents pictorially, with a brief running text, the American painting and sculpture in the collection of the Dallas Museum of Fine Arts. The painting collection includes portraits and figure painting and landscape painting by both early and contemporary artists. The sculpture
collection contains examples of realistic representation and contemporary classicism.

*An Exhibition for Modern Living*, Detroit, Detroit Institute of Arts, 1949, $1.00.

An Exhibition for Modern Living presents an exhibition of well-designed articles available to the public. The text includes discussions by specialists concerning modern design. The publication is illustrated with drawings by Steinberg as well as the photographs which show a selection of well-designed household objects. Groupings of furniture and accessories are also shown and commented upon by the designers who assembled them. An index of designers and exhibitors is given.


Architecture . . . 1951 reports on an exhibition of drawings, photographs, and models by the members of the Dallas Chapter of the American Institute of Architects. Residential, institutional, and commercial examples are included.

*Four Centuries of European Painting*, Dallas, Dallas Museum of Fine Arts, 1951, 25¢.

Four Centuries of European Painting shows a collection of British and European paintings from the Fifteenth to the
Nineteenth Centuries. Brief biographical notes are given on each of the painters represented.


*Leonardo and His Time* discusses the artist's technical achievements. These achievements are illustrated with photographs of models of his work. Other illustrations are reproductions of paintings of the Italian Renaissance.

*Pre-Columbian Art*, Dallas, Dallas Museum of Fine Arts, 1950, 50c.

*Pre-Columbian Art* presents a collection of art objects illustrating the cultures of Mexico and Central America before their conquest by Cortez. The text includes a foreword and notes on each object illustrated.

*Texas Art*, Dallas, Dallas Museum of Fine Arts, 1951, 25c.

*Texas Art* shows the painting and sculpture by Texas artists in the collections of the Dallas Museum of Fine Arts. A brief text describes the collection.

*Texas Crafts*, Dallas, Dallas Museum of Fine Arts, 1948–, 10c.

*Texas Crafts* presents the objects which have won awards in the *Annual Texas Crafts Exhibition*. Textiles, including decorated fabrics and weaving, ceramics, metalwork, including jewelry and silversmithing, woodworking, and bookbinding are the crafts represented.
Professional Publications

Professional publications provide a means for the examination and exchange of ideas. Since the publications are issued quarterly or annually, the material included is of timely interest. In considering courses of study, it should be remembered that this material has been prepared to meet the needs and interests of the pupils of the school systems concerned.

Bulletins and journals.--One bulletin and one journal were available and each reached the standards set for inclusion in the evaluation. An evaluation of these publications follows.

*Art Education, Kutztown, Pennsylvania, National Art Education Association, 1948--, $2.00.

Art Education, published bi-monthly except July and August, reports on National Art Education Association affairs and features professional articles written by authorities on art education. Another feature is a forum in which two or more art educators express opinions on controversial issues. Illustrations supplement the material dealt with in the articles.

*Western Arts Association Bulletin, Nashville, Western Arts Association, 1926--, $1.50.

Western Arts Association Bulletin, a quarterly publication, features articles on art education by well-known
writers. One issue a year is devoted to the publication of the speeches delivered at the annual meeting of the Association. Illustrations supplement the material dealt with in the articles.

Courses of study.--Of the four available courses of study which were examined, three reached the standards set for inclusion in the evaluation. An evaluation of these publications follows.


A Guide to Art Activities: Junior-High-School Level lists art activities based upon the needs and interests of the pupil. The guide is general and suggestive in nature; no formal problems or exercises are included. A guide to art resources lists materials for art activities, visual aids, books, magazines, and sources of inexpensive or free visual material.

*Art Education at Work 1951, Kutztown, Pennsylvania, State Teachers College, 1951, $2.75.

Art Education at Work 1951, an art program for the secondary schools prepared at the State Teachers College, Kutztown, Pennsylvania, presents art activities based on an analysis of the nature of the pupil at the junior- and senior-high-school level. The illustrations are examples of
the pupils' art work. A basic bibliography of books is included.

*Course of Study in Art Education, Harrisburg, Pennsylvania, Department of Public Instruction, 1951, $2.50.

Course of Study in Art Education presents suggestions which are intended to aid in making art instruction an integral part of the schools' curriculum. A detailed outline of a course of study for junior and senior high school based on life experiences and recommendations for providing adequate arts and crafts facilities are given. A bibliography lists art books, sources of visual aids, and magazines. The illustrations show pupils at work.

Yearbooks.--Two yearbooks were available and each reached the standards set for inclusion in the evaluation. An evaluation of these publications follows.

*De Francesco, I. L., editor, This Is Art Education, Kutztown, Pennsylvania, National Art Education Association, 1951--, $2.00.

This Is Art Education reports annually, on professional art education problems and issues. The contributors, whose principal concern is with the function of art education in a free society, are general educators as well as art educators. The black and white illustrations are examples of creative work by children from various parts of the United States.

*Art Education Today* is an annual dealing with the problems of art education. Each issue is devoted to a single subject. The contributors are art educators of note from all sections of the United States. The illustrations are photographs of pupils of all ages engaged in various art activities.
CHAPTER IV

SUMMARY AND CONCLUSION

Summary

Books

Of the 227 books examined, 154 reached the standards set for inclusion in the study. Of those included, 109 books were evaluated as exceptional and marked with one asterisk. Forty-five were evaluated as containing material of doubtful value in one area of art, but containing material of exceptional value in another area. These books were marked with two asterisks. A complete list of the books included follows.

Advertising art


*Biegeleisen, J. I., Poster Design, New York, Greenberg Publisher, 1945, $3.50.

**Biegeleisen, J. I., Poster Gallery, New York, Greenberg Publisher, 1947, $5.00.


***Container Corporation of America, Modern Art in Advertising, Chicago, Paul Theobold, 1946, $7.00


**Lettering.--


## Drawing and painting techniques

**Drawing.--

**Best-Maugard, Adolfo, *The Simplified Human Figure*, New York, Alfred A. Knopf, 1936, $2.50.


S. Sheppard, Raymond, How to Draw Birds, New York, Studio Publications, 1940, $1.00.

* Temple, Vere, Baby Animals on the Farm, New York, Studio Publications, 1941, $1.00.


Painting.


Handicraft

Ceramics.

* Duncan, Julia Hamlin, How to Make Pottery and Ceramic Sculpture, New York, Simon-Schuster Inc., 1947, $2.50.


Jewelry and metalwork.--


Miscellaneous crafts.--


Plastics.--


Puppets.--


Silk Screen and linoleum prints.—


*Sprague, Curtiss, How to Make Linoleum Blocks, Pelham, New York, Bridgeman Publishers, 1931, $1.00.


Weaving.—

*Allen, Edith Louise, Weaving You Can Do, Peoria, Illinois, Chas. A. Bennett Co., 1947, $2.50.

*Black, Mary E., Key to Weaving, Milwaukee, Wis., Bruce Publishing Co., $6.50.


Woodworking.—

**Aller, Doris, Sunset Wood Carving Book, Menlo Park, Cal., Lane Publishing Co., 1951, $3.00.


**Machine art**

* Ceramics.--


**Jewelry and metalwork.--**


**Miscellaneous machine art.--**


Woodworking.--


History of art

General history of art of all periods.--


Inverarity, Robert Bruce, *Art of the Northwest Coast Indians*, Los Angeles, University of California Press, 1950, $10.00.


*Louchheim, Aline B., 5000 Years of Art in Western Civilization, New York, Howell-Soskin Co., 1946, $4.00.


**History of painting of all periods.--


**Gibson, Katharine, Pictures to Grow up With, New York, Studio Publications, 1942, $3.50.


**History of sculpture of all periods.--

*Seymour, Charles, Masterpieces of Sculpture, New York, Coward-McCann Co., 1949, $9.75.


History of architecture of all periods.--

*Hamlin, Talbot, Architecture through the Ages, New York, Putman's Sons, 1940, $6.00.

*Laphrey, Louise, All the Ways of Building, New York, Macmillan Co., 1933, $3.50.


General history of art before 1880.--


*Goldscheider, Ludwig, Art without Epoch, New York, Oxford University Press, 1938, $2.50.


History of painting before 1880.--

*Cairns, Huntington, and Walker, John, Masterpieces of Painting from the National Gallery of Art, New York, Random House, 1944, $9.75.


History of sculpture before 1880.--

*Goldscheider, Ludwig, Roman Portraits, New York, Oxford University Press (Phaidon Edition), $5.00.

**Lipman, Jean, American Folk Art, New York, Pantheon Books, 1948, $7.50.

*Richter, Griselda M. A., Animals in Greek Sculpture, New York, Oxford University Press, 1930, $10.00.


History of sculpture before 1880.--


General history of art after 1880.--


History of painting after 1880.--

**Boswell, Peyton, Jr., Modern American Painting, New York, Dodd, Mead and Co., 1940, $5.00.


History of sculpture after 1880.--


*Schnier, Jacques, Sculpture in Modern America, Los Angeles, University of California Press, 1948, $7.50.


History of architecture after 1880.--


*Mock, Elizabeth, If You Want to Build a House, New York, Museum of Modern Art, 1946, $2.00.

Teaching of art

Art education.--

*Cane, Florence, The Artist in Each of Us, New York, Pantheon Books, 1951, $5.50.


*Lowenfeld, Viktor, Creative and Mental Growth, New York, Macmillan Co., 1952, $4.00.


**Textbooks on art.**


**Periodicals**

A total of sixty-six periodicals was examined. Of the forty-six which reached the standards set for inclusion in the evaluation, twenty-seven were considered of exceptional
value and marked with one asterisk. The remaining nineteen publications were evaluated as containing material of doubtful value in one area of art but containing material of especial value in another area. These publications were marked with two asterisks. A complete list of the included periodicals follows.

Magazines

Architecture and interiors.--

*Arts and Architecture, Los Angeles, John D. Entenza, 1911--, $5.00.


**House and Garden, New York, Conde Nast Publications, 1901--, $5.00.


**Living for Young Homemakers, New York, Street and Smith Publications, 1948--, $3.50.


Art education.--

**Design, Columbus, Ohio, Design Publishing Co., 1939--, $4.00.

**Junior Arts and Activities, Chicago, Jones Publishing Co., 1939--, $4.00.

**School Arts, Worcester, Massachusetts, Davis Press, 1901--, $5.00.

Art news, criticism and theory.--

*Art Digest, New York, Art Digest, Inc., 1926--, $5.00.


General.--

**Coronet, Chicago, Esquire, Inc., 1936--, $3.00.

**Fortune, Chicago, Time, Inc., 1930--, $12.00.

**Holiday, Philadelphia, Curtis Publishing Co., 1946--, $5.00.

**Life, Time, Inc., 1936--, $6.75.

**New Yorker, New York, New Yorker Magazine, Inc., 1925--, $7.00.

**Time, Chicago, Time, Inc., 1923--, $6.00.

Handicrafts.--

*Craft Horizons, New York, Craft Horizons, Inc., 1940--, $4.00.


Industrial art.--


**Ceramic Age, Newark, Ceramics Publishing Co., 1921--, $3.00.


**Graphis, Zurich, Switzerland, Amstutz and Herdeg Graphis Press, 1944--, $26.00.
*Everyday Art Quarterly, Minneapolis, Walker Art Center, 1945--, $1.00.

Museum publications

Bulletins.--


Catalogues.--


*An Exhibition for Modern Living, Detroit, Detroit Institute of Arts, 1949--, $1.00.


*Four Centuries of European Painting, Dallas, Dallas Museum of Fine Arts, 1951, 25¢.

*Leonardo and His Time, Dallas, Dallas Museum of Fine Arts, 1949, out of print.

*Pre-Columbian Art, Dallas, Dallas Museum of Fine Arts, 1950, 50¢.

*Texas Art, Dallas, Dallas Museum of Fine Arts, 1951, 25¢.


Professional publications

Bulletins and journals.--

*Art Education, Kutztown, Pennsylvania, National Art Education Association, 1948--, $2.00.
_Western Arts Association Bulletin_, Nashville, Western Arts Association, 1926--, $1.50.

**Courses of study.**--

* A Guide to Art Activities: Junior-High-School Level, Pittsburgh, Division of Curriculum Development and Research, 1950, $2.50.

* Art Education at Work 1951, Kutztown, Pennsylvania, State Teachers College, 1951, $2.75.

* Course of Study in Art Education, Harrisburg, Pennsylvania, Department of Public Instruction, 1951, $2.50.

**Yearbooks.**--

* De Francesco, I. L., editor, _This Is Art Education_, Kutztown, Pennsylvania, National Art Education Association, 1951--, $2.00.

* Ziegfeld, Edwin, Murphy, Virginia, and D'Amico, Victor, editors, _Art Education Today_, New York, Bureau of Publications, Teachers College, Columbia University, 1948--, $2.75.

**Conclusion**

This study was motivated by the realization of the need on the part of the junior-high-school art teacher for more easily accessible and more definite and tangible information concerning available printed material which could be of use in carrying on a program of creative art experiences. An attempt was made to include printed material covering all fields of art. When all available material in each field of art was examined, it was discovered that more acceptable material was available in some fields than in others. By limiting the study to publications which
would be of especial value to the junior-high-school art teacher, some available publications, though generally excellent, were not suitable for this study; also, some publications included contain material of doubtful value in one area of art, but have material of exceptional value in another area.

In selecting printed material, the teacher's first consideration will be the needs and interests of the pupils. Another consideration may be a limited budget. In this case it is recommended that the selections be made from the publications marked with one asterisk. Also, the bibliography presented herein will have to be supplemented as new publications appear.
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Books


Cooper, Austin, Making a Poster, New York, Studio Publications, 1945.


Articles


Lyon, Mary, "The Bookshelf," Craft Horizons, XII (1952), 49.


Smith, Mary Alice, "Weaver's Bookshelf," Handweaver and Craftsman, III (1952), 61.
APPENDIX

Bibliography of Recommended Books

Art Department
Dallas Independent School District

December, 1947

In order to order these books, one should refer to a Wilson's Catalog or consult Miss Hayden at the Dallas Public Library, Miss Lively at Cokesbury's Book Store or Miss Elizabeth Ann McMurray at McMurray's Book Shop.

A - Good for all grades; T - Teachers only; E - Elementary; JH - Junior high and higher; SH - Senior high and teachers.

A Creative Hands - Cox and Weismann, revised edition

T Mr. Lincoln's Camera Man - Roy Meridith

T Cezanne's Composition - Erle Loran

T Art and Understanding - Margaret H. Bulley

SH Design: An Introduction - Janet K. Smith

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